



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA****0411/12**

Paper 1

**May/June 2015****2 hours 30 minutes**

Additional Materials: Answer Paper.  
Copy of pre-release material (0411/12/T/EX).

**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimuli that you have worked on. A copy of the pre-release material is provided with this Question Paper.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages and **1** blank page.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *Rumours*, by Neil Simon, that you have studied.**

- 1 Suggest a facial expression for the actor playing the role of CLAIRE in lines 207–8 ('My lip ... it hurts to say that'). Why would your suggestion be appropriate? [2]
- 2 You are coaching the actor playing ERNEST in lines 1048 ('Cookie dropped the ice bag ...') to 1055 ('I never saw anything happen so fast in my life'). Give **one** simple piece of advice on how the actor might use breath control in delivering this speech, and say why this would be effective. [2]
- 3 Look at lines 469 ('CLAIRE and LEN *wail, their heads down*') to 507 ('CLAIRE and LEN *wail again, heads down*'). Suggest **three** ways in which the actors could vary their body language to create dramatic impact. [3]
- 4 Identify **two** examples of misunderstandings that emerge between line 896 ('They said Dr Dudley already called this number') and lines 946–7 ('See where Ernest is with my drink, will you?'). For each example suggest how the actors could convey the misunderstanding to the audience. [4]
- 5 You are the director, watching the actors playing GLENN and CASSIE COOPER working on lines 1142 ('My hair isn't right...') to 1211 ('Do you think I'm a troublemaker?'). Give **one** piece of advice to each of them and in each case say why this would help make their delivery effective. [4]
- 6 Explain what you would want to convey to the audience through the use of props in the extract. [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How many sections were there in your devised piece, and how well did they work together? [5]
- 8 Which role was the most dramatically effective in your devised piece, and why? [5]

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**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Rumours*, by Neil Simon, that you have studied.**

- 9 You have been cast in the role of COOKIE and have been asked to prepare notes for the director about how you will play it. What aspects of the part do you see as being most important, and how would you bring them out? [25]
- 10 A theatre critic has written that a recent performance of *Rumours* 'didn't understand how Neil Simon's play celebrates the funny side of life'. As a director of the extract, how will you ensure your production brings out the humour of the play? [25]
- 11 You are the costume designer for a performance of this extract. Discuss how your design concept will reflect the nature of the drama, and outline the distinctive aspects of **one** of the costumes. [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 What changes did you make as you worked on your devised piece? How effective were the outcomes? [25]
- 13 What was your dramatic intention in your devised piece? How successful were you in communicating this to your audience? [25]
- 14 What was the intended setting for your devised piece? How successful were you in establishing this location? [25]

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